was highlighting were that we were sacrificing a lot of the— the... sacrificing.... the music for the sake of our friendships cause we were just trying to balance the two so much that we could never really get beyond that. It kind of conflicted with telling someone what you really thot was best for a song or best for a part, and uh, so we... d'you know what I'm saying? [yeah] We weren't really making the music that we could've so I kind of started to believe that and more and more realized that the things I wanted to do I couldn't tell them to do, it wasn't fair, cause they were my *friends* and that was *important*, and also, I had a lot more songs than we would ever record and as it was we were recording about 6-8 of my songs per album, but that too wasn't fair b/c my songs weren't better than theirs— maybe more singles came out of my songs b/c I write poppier songs, but they aren't better, y'know what I mean? So, it's like, if we're in a band that's a democracy it makes sense that we should all have the same number of songs. So I knew the next album I couldn't go ahead and say I want 6 songs! I just, I felt, veryyyy, vulnerable very insecure doing that b/c again, I believe that their songs are as good or better than mine but I still wanted to try to be all I could be so I had to find the band to do it.

M - right, so... why didn't you continue with the SFZ as well as doing the flashing lights?

McM- (intake of breath) ...shit!:) Naw, because uh. I thought, the SFZ were at a pt where we could either [keep touring and playing small shows or sign something but then they'd have to ensure that they could make pop record after pop record and they didn't want to do that. Murphy didn't want to sign something the whole band couldn't support.]

M - so do you think that the flashing lights could be a major label band then?

McM - Yeah, Ithink so. Cause I don't have NE problems writing pop songs, and I know it's not like a comprimise to my artistic code b/c it's what I enjoy, it's what I listen to so some of my songs are going to be pop songs, that's fine, and if ppl think they're going to sell, that's fine. I'm also not thinking Canadian label I'm thinking American so maybe they'll be something out there.

Janice Hall

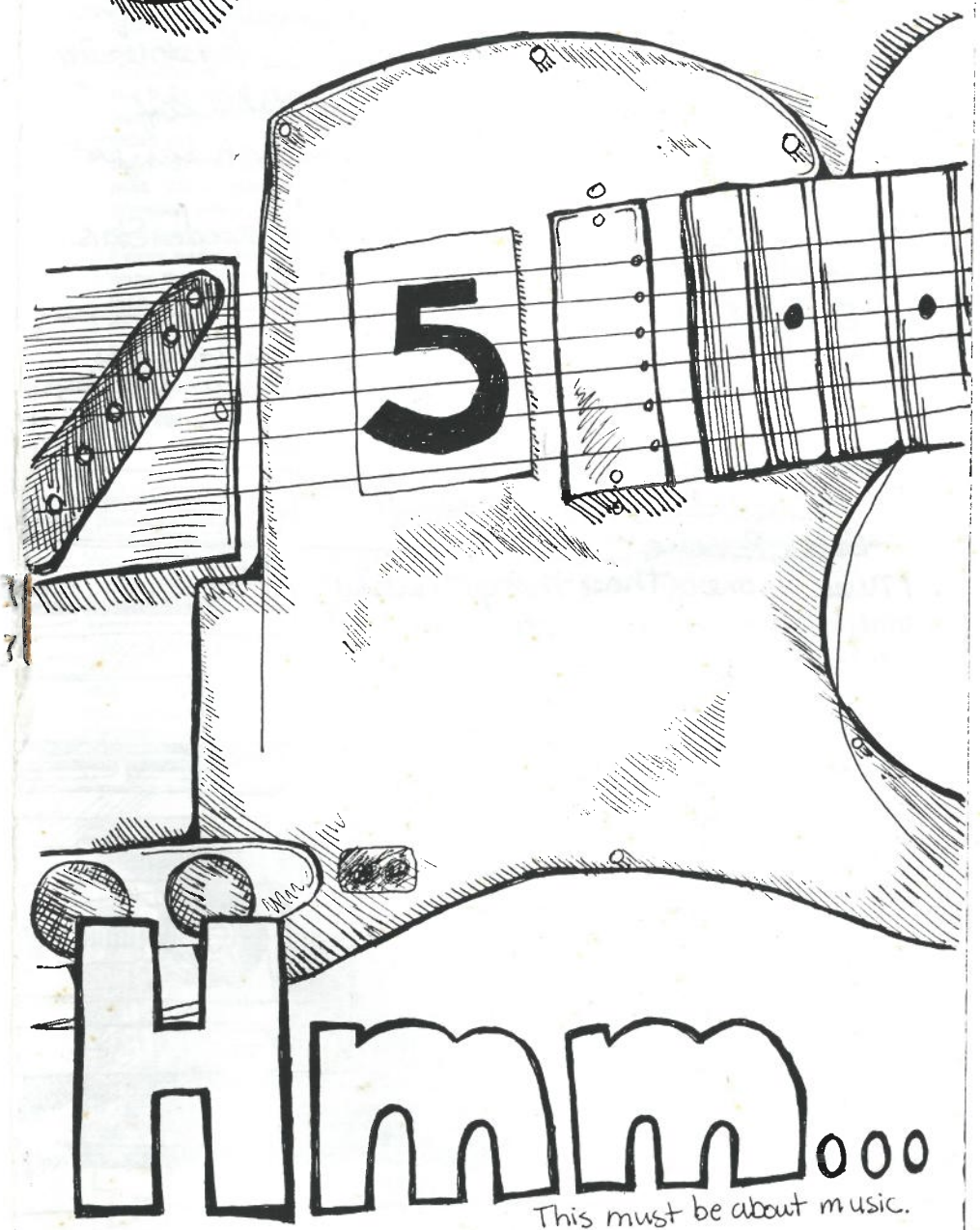
- Singer Songwriter from Ottawa ON.
- is occasionally backed by the Recoilers, or just Jake Bryce.
- Sings about what is goingon in her life in a way that gets you interested

Janice has really grown on me since the first time I saw her play. Her songwriting continues to improve + she seems more confident + comfortable at every show.

She's in the studio right now recording w/the Recoilers, so keep an eye out for her, er, an ear I guess would be more appropriate. S... good, relaxing ...

MUS 2137

There was some smell in the bar that made me think of the taste of hash brownies...



This must be about music.

Danny Michel's guitar - From a show @ the Manx Pub

Hey all. So, here's treefort #11, "Treefort in Disguise." There are four sections and there are lots of things to notice. Arg isn't simply a bunch of drawings... anyway, this here is Hmm, and I know most of you hate music zines, and the funny thing is so do I, generally. But I felt it very important to help the bands I like by spreading the word about them. So please, at least take a leaf thru. I know there's a lot of stuff, but even if u just see the names that's great!

In Hmm there is:

- An interview from a few years ago w/ the Wooden Stars. I left the whole thing in b/c its funny.
- Elliott Smith
- Sarah Harmer
- The Flashing Lights
- The Recoilers
- Janice Hall
- The Candidates no room!
- ~~Show Reviews~~

i accept:
- $2.50 or the equivalent, cash + stamps or just stamps
- fair trades: zines, mixtapes etc

i love feedback + letters!

Music is one of those things that is very human and can get u thru rough times + good times. So I put out the info so that maybe you might look into them + they b/cm music for you, rather than interviews + articles, and help u thru all those times. Enjoy. Melissa

<mwheeler@chat.carleton.ca> or
<melissaw@adan.kingston.net> summer :)

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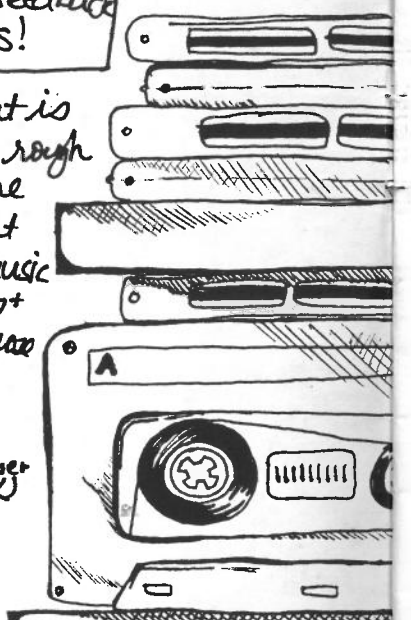


The Wooden Stars

Ok, so this is the famed lost Wooden Stars interview!! The setting: A greasy all night diner with its share of seedy regulars nestled on the corner of two of Kingston's busiest streets around midnight. The TV blares infomercials about vacuum cleaners and cooking ware from an upper corner and produces a fare share of the light vaguely illuminating the dim bar like place. Some chick at the pool table tries to score while the ash trays fill and the regulars wash back pint after pint. Eight of us- The Wooden Stars (4), the Yellow Jacket Avenger, Andrew Johnston, Sarah Evans and myself occupy a long table near the front of the restaurant. The waitress who comes over to take our orders is the necessary mixture of gruff and flirtatious— the skills she needs to keep her safe and get good tips. After ordering I click on the tape and the conversation begins.

A- So. Let's go! Lets get down and dirty!
M - Ok— Um, ok, what's a brief history of the Wooden Stars.
Mike - Josh?:) *(Josh, the bassist, had been in the band for the least amount of time)*
A- It would help if I had it all written down with me man:)
Mike - I'll do it. Julien and I met, and started playing and writing songs together, we played for a while with Dave Coin and Julien's brother Mathieu, and... along the way, those two aren't in the band anymore:) And now these two are, and now this is... the band.
M - Ok. How long have you been together as Wooden Stars, then as you guys?

Mike - As Wooden Stars? Since late 92. And uh, this particular formation since... August? September?
J- Well, it used to be, but Andrew's been in the band for 2 and a half years...
Mike - Yeah. 3 years. 4 years.
A - It'll be 4 years going into it this summer.
Mike - Four years at the end of the summer.
grand amazement from all of them, lost of "yeow"s and "Oh.my.god."s
Mike - and Josh has been in since September, or August, this year.
J - Joining the losing team:)
Mike - He's the new kid. We're still breaking him in like a new baseball mitt (They snicker among themselves).
M - You kept saying that you were sort of new at this band thing... this touring thing.
Mike - No, I think we're new at taking care of ourselves. I think that's what I meant. Like, just sort of being a little more confident at everything. Every aspect of being in a band. Whether its booking shows, or getting paid or playing well or doing sound, or whatever... Recording... we made sort of a conscious decision to be on top of everything.
(In the background) Julien- Rock stars.
Josh- Rawk Staaahs. Yeah.
M - Well rounded rock stars wear sliver all the time guys, I'm sorry your just not cutting it.
A - Ooouuch!
J- It's true, look at John Rilley Roe.
A- Uh... Straight edge?:)
M - Geeze... I dunno...
Mike - That's why we started taking crack, too.
A - Oh yeah. *sniff*:)
M - um... most of the stuff... [this issue] is going to have a lot of tv in it.
A - Yup.
Mike - What about photographs?
M - yeah:)
J - What if someone else wants to say

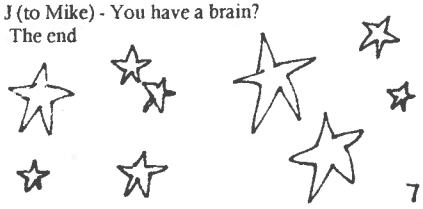
The Wooden Stars

something?
M - I'll just make it up:) Um...
J - Sure.
M - How long have you been playing yer instruments for, and what kind of training do you have?
Mike - What? I'm self-taught.
J - Mike is self taught, but... he's our teacher. Na na, I don't want to go down there...
Mike - I'm sort of a guru.
M - Oh, I see, do they have shrines to you and stuff?
Mike - No, seriously, it seemed like when i first moved to Ottawa there was a lot of hubbub around who I was kind of thing. I had this cool sort of punk rock background in Moncton, and when I came here... (looks to Andrew)
J - Well, no, continue—
Mike - Y'know, I was just... if you can imagine me sitting in my parent's basement in Aylmer... These guys didn't actually know each other yet, for the most part. We met a long time ago, but this formation has only been together for a while, but they would sort of drive out in their parents' cars, come visit me in my parents' basement, listen to the stuff I recorded on the four track, stuff I used to do with my old band. And I was doing mostly solo stuff at that time, and they'd come out, and, y'know, pick up a thing or two off the old guy. And uh...
Josh - Have you guys been playing the guitar for like, two years and have this certain quality to the music...
A - Well, that's not exactly true.
J - It's more, it's more uh... (someone passes him the recorder) It's a bit more, sort of a, uh, publicity thing. As he said, when he first moved to Ottawa there was sort of, we heard through the grape vine that Mike Feuerstack was sort of "in town" for a while, and uh, like some ppl over-reacted. There's a couple of girls who actually camped out infront of his parents house in Aylmer, and Mike had to go out and talk to them. They took it pretty well, actually. He just said, "Look, I'm just a human being," y'know.
Mike - I have a P.O. box now.
J - Yeah, yeah. He managed to break through... He was isolated, he was in a sense, he was lonely, as a lot of these geniuses are.
Mike- I mean, I think I saw, I heard something in your playing, in the tapes that you guys gave me. Like, I heard something really special, something really magical... Covers of my songs really well rendered. And uh, that's why I decided to take you all under my wing. My chicken wing.
A - Well, well, that's the story basically, it's all in the history books since then. If you look, if you look in the history of rock n' roll in Ottawa, its all written down, in that book in the library, its all in there. So, just check it out.
Mike - Look under "Wooden Stars, Mike Feuerstack."
M - Oh, can I use somebody's library card? I don't have one.
Mike - I work at the library—
M - Oh that's right, that's right too and Sarah always says she's got big fines and you say "Sarah, you've got big fines."
Mike - Yeah, I always have to take her down to the dungeons and beat her senseless.
M - SHIT!
Mike - But that's off the record.
J - Some ppl say that he put the book there, but Mike Feuerstack... it's not true.
M - Oh. Hmm.
J - It was somebody else.
Mike - It was uh... Kim Clarke Chapman. When he lived in Ottawa he was a rock historian.
M - Oh. I see. But you didn't say how long you'd (Andrew) been playing drums, and you (Josh) bass and all that.
A - Since grade 7.
M - Oh.
Mike - BUT HOW OLD ARE YEH NOW!
A - ...FIFTY!
M - Holy shit!
Mike - Since my first grade 7. (Heh, that was a good one:))
Mike (to Josh)- How about you? (Chuckling) Josh has only been playing bass since October:).
A - That is true!
Mike - That is true.
A - Nothing else we've said, but that is true.
Mike - It's true. He's a piano player.
A - Yeah. He's got chops.
M - How long have you been playing?
Josh -Ummm...
Andrew - Since grade 7?:)
Josh - Since grade 1.
M (to Julien) - And you?
Julien - I think I've been playing the guitar since, grade four or something like that. It's pretty sad. That little distance I've had:)
M - So, if you had to define "sell-out", what a sell-out was, how would you do it?
Mike - Miles Davis:)
A (though his laughter) - Sorry:) It took him two words:)
J - We don't think about that anymore...I don't think it would be in those terms. I know what you mean, but I really don't think... the problem that you are talking about I don't think of in those terms. I did at one point but I don't anymore. There's still something bad about it but...
A - I think, personally think, in terms of longevity? If we can play music for a long time, that's the goal. If a sell-out is only a quick flash in the pan, that's not what we're looking for. To play happily, and to build on yer...
M - So it's not like, oh god dammit, we have to go and rehearse, you know what I mean...Julien - well, its actually a pain to have to rehearse sometimes. Y'know, being in a band a lot of the time definitely isn't fun. Maybe our goal is to actually accept the parts that aren't fun. I mean, it would be ridiculous to think that being in a band is fun all the time. Most of what you do is

actually quite boring. Waiting in the van at somewhere, waiting to play...
Mike - We're hopelessly dedicated to something that we love, we're bound to make no money or get no recognition for it, and all we do is wait for five hours in a van, we wait for the sound guy to show up, we wait through four or five bands, we play, we wait till we're packed up, go home, go to sleep, get up in the morning, wait till the next show, drive in the car, wait till we get there...
M - But are you really waiting waiting? I mean, you're doing stuff while your waiting...
Mike - Well, that's what we try to do is have fun during those times y'know.
J - Well, y'know, I think the hardest thing for any band is putting up with all those aspects of being in a band that there's no way around. It's boring and tiring but you have to put up with that in a positive way in order to enjoy the half hour or hour that you get to play.
M - So it's actual effort to enjoy what u're doing.
J -... No, it's effort to enjoy all the other things.
Mike - Playing on stage is the most effortless painless happy thing I think any of us can imagine. And its just to be weighing the rest of the stuff that makes you do it. It's booking shows, making phone calls, loading the van, y' know whatever.
A - And we're doing that too, with a very conscious intent to enjoy it. It's not like playing.
snip
M - The Wooden Stars drumming... Although it is within a time signature, it doesn't follow specific patterns.
Andrew - That's cause I make one mistake every bar.
Josh - he's trying to correct himself every bar.
M - So that's what happens! Ok! That's just not, genius fodder, it's really a complete fluke and your really just an idiot?
J - Well, he's definitely an idiot:) There may be an element of genius in there too, but he's definitely an idiot:)
A - I'm an idiot savant!
Mike - Well, the savant part is debatable, but.
J - Every one who knows him— His mother would say he's an idiot.
A - Thank you. But I don't know what you're talking about. I can't process the information.
J - The way you move your mouth, and sound comes out of it...
A - Well, thank you, but I don't even know what you're saying right now. I don't even speak English, I'm just making sounds come out of my mouth.
Josh - That's yer photographic memory coming out!
Mike - What's the next question?:)
M - Well, usually I have party questions too, but it doesn't seem like a party questions kind of time...
Mike -Naw, c'mon.
A - We're very serious.
M - Ok. Seriously. What do you think Barbie's next career move should be?
Josh - I think that she should move to a darker toned car colour? All these pink jeeps and

corvettes... they're fine for, y'know, summer, but when you get into the winter, eh. But I mean, she could get vertical stripes on the car, and that would help thin her out.
A - I'd just like to see Barbie hook up with some really hip designer? Like, I'm sick and tired of these like, half assed, Ken bullshit.
J - Like Carl Lagerfeld or something.
A - Yeah, yeah, I mean, that man has *STYLE*!
M - So you guys follow the fashion scene?
A - Butt cleavage. Butt cleavage is in this year.
Josh - I think, actually, I am the dorsal fin of fashion.
J - I'm the gill.
A - I'm the idiot.
Mike - I'm the professor of fashion.
A - I'm the Mallory (*from Family Ties*) of fashion. Actually, I saw a fashion show in Kingston once.
J- I do like that show, what's that show?
Mike - Fashion News?
J - I don't know, whatever it is, Fashion TV or whatever?
Mike, Andrew - OH yeah!
J - It's, it's...
Josh - It's really strange though, I think that the Wooden Stars can really um...pick out fashion trends that are coming forward. And you know, as a band, musically, we're alright, but fashion-wise. Y'know, I think we really have a grasp.
J - I mean, look at Josh right now. What's that shirt say? Buffalo...Buffalo France?
Josh - Buffalo France yeah. Now, right now, you might look at it and say, "it's an alright shirt," but—
A - It's pretty '96.
Josh - Yeah, yeah, but it's retro.
J - That's the thing eh, it's the most subtle form of retro fashion. Where we go back a year and a half while some ppl go back a decade. We go back, it's subtle.
A - It's subtle, a week, here and there.
Josh, Julien - Subtle, yeah yeah.
A - I mean, I remember when I didn't change my clothes that week, and that was really good.
J - Yeah yeah. People were saying too, ppl that didn't get it, they would come up to me and say "What is with Andrew's clothes? Why that's just like the look he had last week. That's pushing the envelope!" It's like, testing the limits of retro.
A - Stretching it out.
Josh- Shrinking it in.
J -We experiment with different things. Starch. Liposuction, facelifts...
A- Breast implants.
Josh - Grass Roots Neurosurgery.
J - Ppl have been going for these saline implants. I think that's bogus. I think really, y'know, it started with silicone, it should stay that. I mean, ok, health risks, but. That's not—
A - That's not what yer doing it for!
Josh - Strictly aesthetic.
J - It's about the *now*.
A - ...Ok! Next question:)
Mike - I'm completely ignorant on this topic. I'm the only one in the band.
A - We dress him though.
Josh - But he's self taught:).

Mike - I do all the musical arranging and all that shit, I let these guys worry about our fashion.
J- He writes all the musical parts, like he writes all my guitar parts, my bass parts, drumming, like everything, all the lyrics, but we dress him. But *we dress* him.
A - This guy would be nowhere. Nowhere.
M - I don't think they've said any real answers yet!
Andrew Johnston - We'll just go back home and I'll give all the right answers:)
M (to Andrew Johnston [AJ]) - So, are you going to be everybody in the band, or does Sarah get to be some?
AJ - Sarah can be... Sarah can be the bass.
A - You've got to remember, I'm talking for the bass drum, the tomtom, the floor tom ALL my cymbals—
Mike- I'm talkin' for the neck, the body, the E string, the A string, the D string, the G string, the B string and the other E string and all the little frets and all a that!
J - Hey, I'm talkin'' for all that plus the whammy bar.
Mike - The patch chords, the volume pedal so WHADDA YA THINK OF THAT!
M - That whammy bar!
Mike - Look, this isn't the fuckin' Jesus and Mary Chain man, it's the Wooden Stars, ok?
AJ - I just think your lame for having to have two (guitars?), that's all.
Mike - I think your lame there two-guy. Get off my ass!
J - Josh, Josh sort of put his arm around me eh?
A - At the gay bar?
J - Just before you said "hey guys, be cool."
M - What would you be doing if you weren't in the band?
Mike - We'd all be fuckin', scum vagrant losers.
J - We'd be vagrants...
Mike - Actually, I'd be working at the library? I'd be working at the public library and on my off time I'd be petting my cat. Really, I'd probably just be a complete looser.
M - Ok:).
J - He'd be the only complete looser.
A - Well, I'd be a looser, but I wouldn't be playing in a band.
J - We'd all be complete losers but we'd all do something with our money like go on vacation or something
A- instead of changing the tires on the van.
M - So um... I'm sorry, my brain just shut off about a ½ an hour ago.
Mike - that's ok, mine shut off about 25 years ago.
M - Ok, so we're even then!
J (to Mike) - You have a brain?
The end



isn't a foreign concept to these guys. With onstage antics to kick Sloan's "Money City Maniacs"'s ass, the Candidates deliver sicsor kicks and rock and roll faces with the greatest of ease. Do they practice at home? I think so.

(con't from pg 14)

Part Four

Me: "So who are your influences?"
Rob: "The Who."
Neil: "The Jam."
Steve: "...the BEE GEES!"
Neil: "That's right, the holy trinity."

When I spoke with them, they had been together as the Candidates for 6 months, but had the gel that comes with being together for much longer. After a little prodding, they admitted that 3/4 members had been in another band, The Mighty Fishermen, for 5 years previous but had disbanded when their lead singer moved to Ottawa. Now their manager, Tom O'Connor is a rabid The Who fan whose love for the band has remained with the Candidates. Aside from the "holy trinity" of the Who, The Jam and the Bee Gees, bands such as Ben Folds Five have made the rock grade. They treated the audience to a cover of Ben Folds Five's 'Julianne' with the style and flair that only they could give it. Their own songs are infused with that over-the-top-rock goodness that they are so fond of. If Hancock had his way, he'd take full credit for all the songs, but Davis betrays his confidence. "It's basically whoever sings it, pretty much," he says. From the back of the room Thompson pipes up "He's all fulla shite! I write everything!" to which Hancock replies " I already beat cha to that, yeh bastard."

Part Five

Adam: "So uh, when does Paula Abdul show up?"
Neil: "She shows up uh..."
Rob: "She's not coming, actually. She doesn't have the headset."

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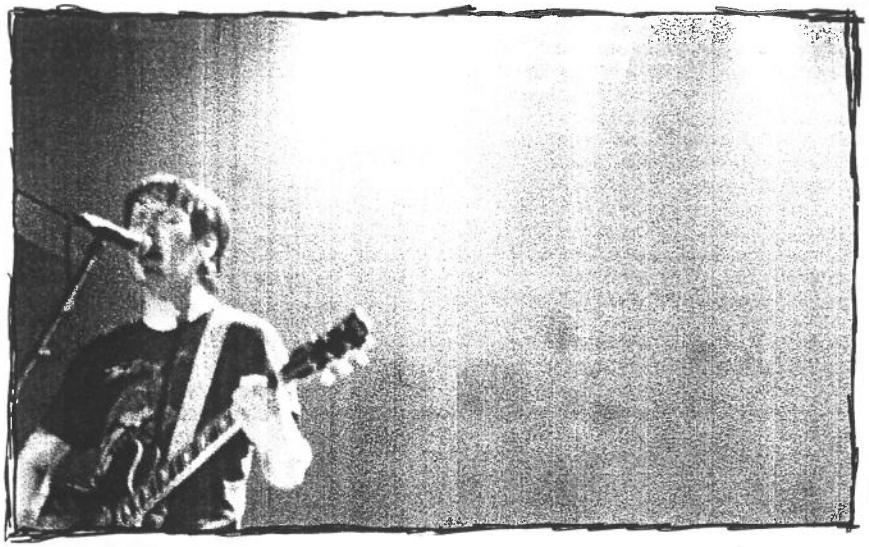
shout "don't you *ever* laugh at my car." cause his car is a piece of shitte.



We were waiting by the bus w/a group of fans when the slight figure of Elliott Smith emerged from the back of the club. Head down, a bag of flowers in one hand he walked up to the group as if it was his duty, part of an assigned task which must be done in order to fulfill the position. He signed records w/only the question of "What's your name?" The only other sounds were the scratch of the sharpie and traffic a block away. I stole some of his time for you.

Elliott Smith

M - Ok, so uuuumm. Before the *Good Will Hunting* stuff— How have you noticed the change in people's reactions to you?

E- Um... there's more ppl now who have only heard, you know, part of one song... there's just more ppl who... who come to the show now to like, look at the spectacle that somebody told them they were supposed to like, y'know.

M - Yeh. Is that weird for you? Like...

E - Mhmmm.

M - Can you pick up... Do you sense from the stage that its different then from before?

E - Mhmmm.

M - Was there a feeling like that tonight? Cause I noticed when you first got on stage there was a little bit of "eh... ugh...ew..."

E - On my part?

M - Between you and the bassist.

E- Oh.... We weren't probably doing that about the crowd. We don't like, we wouldn't come out and like... begin with a negative attitude toward the crowd. But no... it's been like that for a while now. It's more mainstream. Um. Whereas before it was only... ppl who... happened to like... whatever it is I do now its like, some people like that and some like, guys whose girlfriends drag them along. Or like, y'know... just... who knows, y'know. Like the, odd jock contingent that never used to show up. Um, so yeah, it's weird but. I can't do anything about it right now, so.

M - How long are you on tour for?

E - It's only another, like, few weeks. Going to... it's only another 10 days in the US and then going to France, Belgium and stuff for a little while.

M - Are you looking forward to that?

E - Yeah (sounding tired and agreeing because that's what we're supposed to say when we think of traveling), I mean, I just was there a few months ago. I've been on tour since July, with like, a week off every now and then.

M - Oh, so its time for a break.

E- Well, yeah. I'm getting really tired of hearing... the sound of my voice over and over, y'know.

M - When you're on tour do you write at all?

E - Yeah (same tone as before) but its easier to, for my imagination to work when it doesn't get... sort of... fed a steady diet of my... voice and my... little touring life, y'know? It works better when I don't do the same thing every day, day in day out. So, I do write, but not... not as much.

M - Um, where did you grow up?

E - I grew up in Texas.

M - What was your childhood like?

E - Bad (In an end-of-story tone).

M - What do you think it is that makes you write these kind of songs?

E - ... I don't know but, hopefully... it's not anything permanent:) I don't want to, y'know, write the same kind of songs forever. So...

M - ...Yeah... Just two more questions... What is one of the questions you get asked often that you hate the most?

E - Umm. Well, there's a few suspects, likely suspects. One is: "What do you want ppl to get out of your music," because, that assumes that I have some sort of plan... that I... Or that it's some sort of act, that I want to put something over on ppl? Or that I want to get them to feel like I do? Or something, it's not... I'm just... making little, little internal movies that... that someone could... adopt or not, y'know? It's not, it's not entirely, or it's not only *my life* it's like pieces of ppl I know or pieces of ppl I just imagined... Also me... Another one is, like "Why did you start playing music?" as if there's any reason why... it's like asking someone why they like the colour green. I dunno, it's *green*.

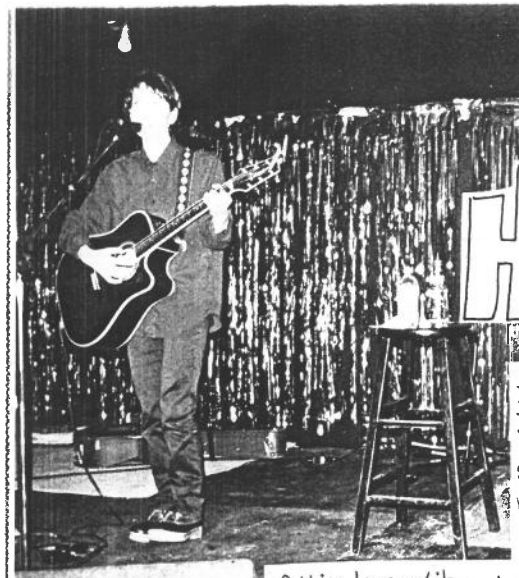
M - (at the same time:) I... From asking tonnes of ppl that question tho, a lot of ppl have definite moments where they go "oh, I want to do this."

E - uh, yeah. For me, anyways, that's one of the ones that... Most questions are solely about me, and like, why I *did* something? Are the ones I don't like, cause I don't usually know *why* I did something other than that I liked something or it seemed like the thing to do at the time, y'know? Cause if its strictly about me then its kind of boring to me cause I already know, y'know. It's like, I like talking about music... a lot more when its a sort of more... when it includes more... more ppl then just my... life. I already know all about my life. But not. You didn't ask any of those questions.

M - I guess I really should've asked that one first... the other one... oh, now I've got one more! Who are yr influences, and when your writing...are there any questions that ppl never ask u that you have answers for? That you think about?

E - Umm... No, I don't usually come up with answers unless there's some sort of question... y'know I mean um.... sometimes ppl assume that I'm like a... very depressed confessional singer-songwriter in some sort ...school that they see as being like... Paul Simon and... all these people... Sometimes they don't actually ask that question but they just kind of treat me that way during the interview, and so then I have an answer ready but they don't ask the question, the answer being that, it can't be confessional if it's not about me y'know. They're like dreams, they're just songs, it's not a ...journal. They're real, like dreams are real, but they're not like oh, I really need everyone to know how I particularly feel. The feelings that seem like they should be included in songs ought to be had by more ppl than myself, y'know? I mean, my friends and all that. But anyways, that's a kind of long answer to that. My influences are mostly pop and punk bands like the Beatles, the Clash, the Saints...some other things like Led Belly, I like flamenco music a lot, I tried to learn how to play it... wound up with some sort of weird bastardized picking patterns.

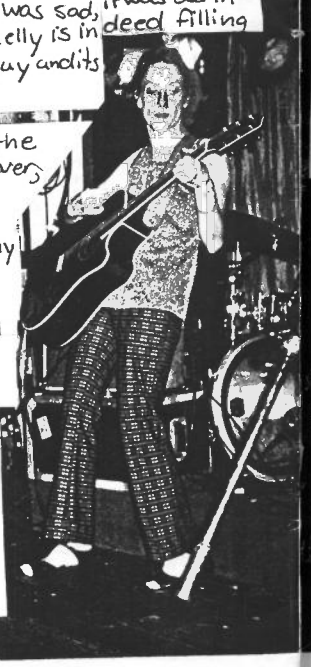
Sarah Harmer



I remember very clearly the night I first heard Sarah's band **Weeping Tile**. It was summer, and my friend Steph and I wandered into a downtown music store. Steph picked up a copy of Cold Snap and said "I heard this was good." So I listened to it, fell in love w/it instantly and have been following them + their other projects ever since. When I recieved Songs for Clem in the mail I was extatic. I played it, and it caught me instantly. It's hardly ever out of my CD player now. w/the CD were the answers to some q's I had sent her previously. Here, for you!

① I heard Sticky (the bassist) quit + that Sean Kelly is filling in. True?

S: Yep, Sticker quit the band, on our last show of the Ani [Difranco] tour to be exact. Though it was sad, it was definitely the right thing to happen. Sean kelly is indeed filling in on bass. He's a wonderful player + guy and its easy to play with such a pal.

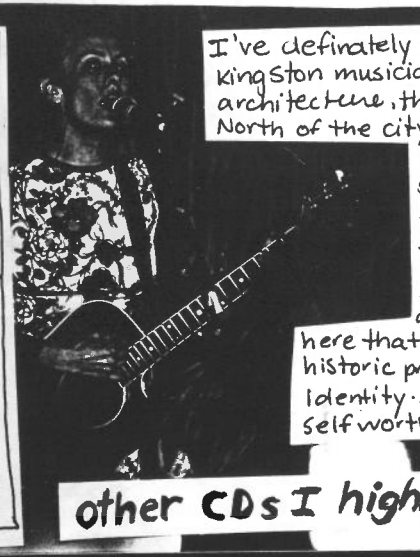


S: The Weeping Tile project is on the back burner for awhile however, while we concentrate on some other musical pursuits. I am in the process of writing + recording my solo debut album. [She's been touring w/ Oh Susanna and Sarah Slean.]

② How was touring w/ Ani?

S: Touring with Ani was stupendous! What fun! What crowds! What nice people those Righteous Babe touring posse are. We did 5 shows in the midwest and hospitality was A-1. We recorded a new 5 song ep to sell on the tour and by the second last night we were sold out of everything. She's got some serious fans down there (and everywhere I guess). It was an honour to open up the shows for Ani, to experience the behind the scenes-scene and travel to all those places you've heard about. Kansas City, Fargo, Ames Iowa, Colombia Missouri (ok, so I hadn't heard of that one).

③ How have you been affected by Kingston?



I've definately been affected by Kingston musicians, bands, the architecture, the natural surrounding North of the city where I live. I moved to Kingston because there's something special here, hard to say exactly, but I always got that nervous/excited feeling pulling into town; there's a sense of self awareness here that I think comes from historic preservation. A sense of identity. Important for feeling self worth and creative purpose.

You can get Sarah's CD w/ Jason Euringer called **Songs for Clem** - all oldies recorded on a back porch for $18.00 ppd to

PO Box 233
Kingston ON
K7L 4V8

it's on Cold Snap Music.

other CDs I highly recommend

Elliott Smith - **Roman Candle**
Cavity Search
P.O. Box 42246
Portland, OR 97242

Yo La Tengo - **I can hear the heart beating as one**
Matador Records
www.matador.recs.com

Sarah Slean - **Universe**
PO Box 56
492 Bloor St. W
Toronto, ON
M5S 1X8
Canada

Ani Difranco - **Little Plastic Castle**
Righteous Babe Music
PO Box 95 Ellicott Station,
Buffalo, NY
14205
USA

Ida - **I Know about you**

Kathleen Edwards **Building 55**
285 Metcalfe Ave.
Suite #3
Ottawa ON
K2P 1r8
Canada

Belle and Sebastian **If you're feeling sinister**
Matador Records
625 Broadway NYC
NY 10012
USA

Recoilers

Jake Bryce - guitar, vocals
Jon Lomow - drums
Rolf Klausener bass, vocals

Never bring anything to Jake Bryce's basement, or else you'll probably never get it back. "My basement tends to be the home basement. Home-base-ment, get it? Heh. I have things down there from people who came over in like, grade 10. I don't even know who half of this stuff belongs to anymore," jokes the guitarist/vocalist and principal songwriter of the Ottawa based band the Recoilers about their practice space. The one thing that did manage to escape the Bryce basement, albeit briefly, changed the lives of both Bryce and Jon Lomow, Recoilers drummer. For the two childhood friends, the day Jake's father retrieved his telecaster from the cold storage room impacted their lives with such force it sent them both reeling into a world of musical dreams which has stayed close by in their minds. "As kids, we had our own band, and Jake and I had our own little songs...we just always grew up wanting to be rock stars I think," recalls Lomow. Bryce adds "I think we both knew we had pretty prominent creative sides, and ontop of that we both liked music and had musical backgrounds."

The Recoilers throw down their roots at a very early age. Jake and Jon, who have known each other since grade one, started playing together around 1994 with another friend, David Maslov (who, although is not in the band currently, is often refered to as "the fourth Recoiler"). Recoilers bassist Rolf Klausener was an acquaintance who began to play with them as well. Although they have only been playing together officially as the Recoilers for about two years, and playing shows for about 8 months, their friendships make the band that much stronger. " You meet lots of people that play instruments and are into music," states Bryce, "but how many of them do you actually take the time to playing with? Not very many. There's got to be that sort of gel." And have that gel they do. "What it really is is one of those things that are just a good thing in your life. It's one of those things that you have to follow through with and see where it leads. It's one of those things that you keep doing because it feels so good and you only stop when you realize your not benefitting from it," states Klausener, who spent a year in Germany, corresponding with Jake all the while. "Our Emails were very reminicient of a boyfriend and girlfriend waiting to get

back to each other," he says of wanting to get back to play music with his friends. "I stress that the only reason I came back was because of them."

As far as bands go, The Recoilers are very aware of how they sound, and what they want to feel when making music. "It's whatever sounds good to us," says Lomow. "Usually when we write songs the stuff that ends up staying in the song puts a smile on our faces when we play it." Bryce also considers the smile factor. " All of us have said it before that if I write a crummy song, we're not going to play it, and the same with Rolf or Jon, but if one of them writes a great one, we're going to play it. I mean, if all agree that it's a good time, none of us are excluded from the band." The vote on smiling-as-result is unanimous, however, that is not the only factor in keeping their sound the way they want it. "My ears are on total bullshit alert," says Klausener, who takes the role of secondary songwriter in the band. "I think we're definatly heading towards a kind of noise pop a la my bloody valentine, yo la tengo, pavement, eric's trip... I definately think we're moving away from the weezer anthems."

As the principal songwriter, Bryce acknoledges the input the other bandmates have on the songs. "It's common knowledge that when I bring a song to them, by the end of the practice or jam, it's [going to be] totally different. It's going to be Recoilerized." Part of being Recoilerized is using the song as a vehicle for the energy which comes out in their live shows. Bryce has put considerable thought into the matter: "I think a lot of the time when you see bands in interviews and stuff and they say 'we really want people to get us, and know what we're about' all the time I just want to throw a piece of pie at the screen or something. Cause it's mostly bullshit. As much as you can say [a live performance is] about the music — which in the long run it is, you get a cd and you don't see the people playing — you'd rather come and see a really interesting or good live show and get a good vibe across rather than a message. I think that's what we're trying to do. Just a feel good vibe out to everybody. No bias and this and that."

For the time being, however, they have their sights set on recording and trying to get their feel good vibe across that way. Their studio time has been bumped back numerous times due to scheduling conflicts, but they are hoping to record with Ian LeFeuvre of Starling the week of July 11th. They are aiming for their 7 song CD to be released by the fall. As Jake is a graphic designer, and Rolf is a photographer, they are going to have no problems putting together an all around excellent package- both musically and aesthetically.

As far as the Bryce basement is concerned, it may still have a knack for trapping instruments, but its got nothing on the Recoilers themselves. The escape time and time again to grace the stage of local Ottawa bars such as Lucky Rons, Zaphod's and Perfect Strangers. You can catch them June 11 at Perfect Strangers, Jun 17th with Janice Hall at Zaphods, and (tentitively) on the 25th with Starling at Barrymore's in Ottawa.

<recoilers@hotmail.com>

www.recoilers.com

Sound: They used to play a superfriendz cover; sloany, pavementy, barq-fer-yer-buck pop.

The Candidates: A series of brief dialogues.

Part One

Me: "Is there anything that you really want people to know about you guys?"
Adam: "That we're good."
Steve: "CHICKS DIG NEIL."

Before they were the Candidates, bassist/ lead vocalist Neil McDonald, drummer Rob Hancock, guitarist Adam Thompson, and then-lead-vocalist-and-current-manager Tom O'Connor were in another musical effort- The Mighty Fishermen. They disbanded after five years when O'Connor moved to Ottawa. The current line up is completed by "Stylin" Steve Davis on guitar and back up vocals.

Part Two

Rob: "You could ask who the best band in Canada is."
Me: "And *who is* the best band in Canada?"
Neil: "I'd have to say the Candidates."

Rob is a bartender. Steve is a maintenence guy. Adam has a recording studio. Neil works in a record store. They put their roots down in Cambridge, Ontario.

Part Three

Rob: "We quit our lucritive stripping careers for this."
Me: "But you kinda kept the moves a little bit, d'you think?"
Neil: "Yeah, that's where we learned our moves. Like... how to work the stage."
Adam: "That's what we in the business call it— 'werkin the stage.'"
Steve: "It is kinda hard to do without that *pole* in the middle though."
Me: "But you had that nice beam to the side!"
Steve: "Yeah, but. You can't really spin on a beam."

Lounging in a tiny basement room of the Ottawa club *Zaphod Beeblebrox*, ½ of the Candidates still sport their mod sweats two hours after performing. I ask about their suits, as they were the first thing that caught my eye upon arrival. Bassist and lead vocalist Neil McDonald sounds hauntingly like Bruce McCullah when he says "It's the whole image we're after. The whole mod image. We dig that style." I almost expect him to get up and flail around and shout "don't you *ever* laugh at my car."[1] And flailing around

cont on pg 7

[1] That's a reference to a Kids in the Hall sketch where bruce mcullah plays this crazy guy who is calm and driving and talking about random things, then stops his car to look at the camera and

The FLASHING LIGHTS

"D'you guys know what the soul clap is? It's really simple, it goes like this:" The lean and animated lead singer Matt Murphy leans back and starts to clap in 4/4 time. The audience follows his guide and eventually the song flutters away until all is left is the soul clap and the staccato version of the lyrics at the beginning of the song. A few songs later, the flailing Murphy asks the audience "What's our name! Flashing Lights! C'mon! Flashing Lights!" with the same zeal as he had when asking about the soul clap. Over half the audience are grinning like fools and echoing his call, "Flashing Lights!" until it becomes a demand. Can I getta Amen— this band can work the crowd.

The crowd who gathered at Lucky Ron's the night of February 26th 1999 were in for a treat. All that my friends and I knew about this show was that Matt Murphy, formerly of the Superfriendz, was going to be there, maybe doing something with some sort of instrument and singing. Or something. Maybe.

As it turned out, Murphy's new outfit the Flashing Lights was much more than an "or something." Two drummers dressed in white shirts and ties, a guitarist and a bassist dressed in blue shirts and ties took the stage and commanded the room with their brand of signature Murphy post-pop-rawk tunes. And of course, like any curious fanziner would do, I somehow managed to nab Murphy at the end of the evening. The last time I had spoken to him was in November of 1996 with Lonnie of the Superfriendz and my mom in Kingston at a Burger King (issue #3). Here is the conversation recorded February 1999 with bassist Henri, Rolf (Recoilers bassist/singer) and myself in a basement room of Lucky Ron's which must remain locked at all times.

NEWS BULLITEN! I saw on Much East or something that they have a new line up- Matt, Henri, Gavin and Stephen. So, this also makes this whole interview redundant so I'm taking most of it out. So, what you need to know is that when I saw them they had two drummers, and now they don't. Gavin plays keyboards, and Stephen plays drums (or maybe it's the other way around. Whatever.) They recorded a record entitled "Where the Change Is," and although he told me it should be out by now, I don't know if it is. It's on the Flashing Lights Company label. Matt Murphy writes all the songs, or at least did at that time.

McM - Mc Matt Murphy
H- Henri
R - Rolf Klausener
M - me

M - Yeah. Um...so. I didn't want to ask about SFZ stuff, but I'm going to anyway. Do you remember in Kingston, I did an interview with you and Lonnie with my mom—

McM - OH yeah yeah yeah! How yeh doin! I'm, ok now:)

M - Yeah, well *geeze*. I was a little bit disappointed—

McM - I'm sorry, cause I completely remember!

M - that was a long time ago.

McM - Yeah, it was, wasn't it?

M - Um, yeah, but, so— what happened with SFZ?

McM - That's pretty funny. Sorry, I'm still reeling from that information. Superfriendz? Oh, well, like... It would be likea we'd be driving along and... Charles is a good talker and he'd talk about all the problems with the band and I'd be like "No! It's good, it's good, we're doing the right thing blah blah blah" and after a while, like I started, agreeing with what he was saying? And some of the hi—problems he